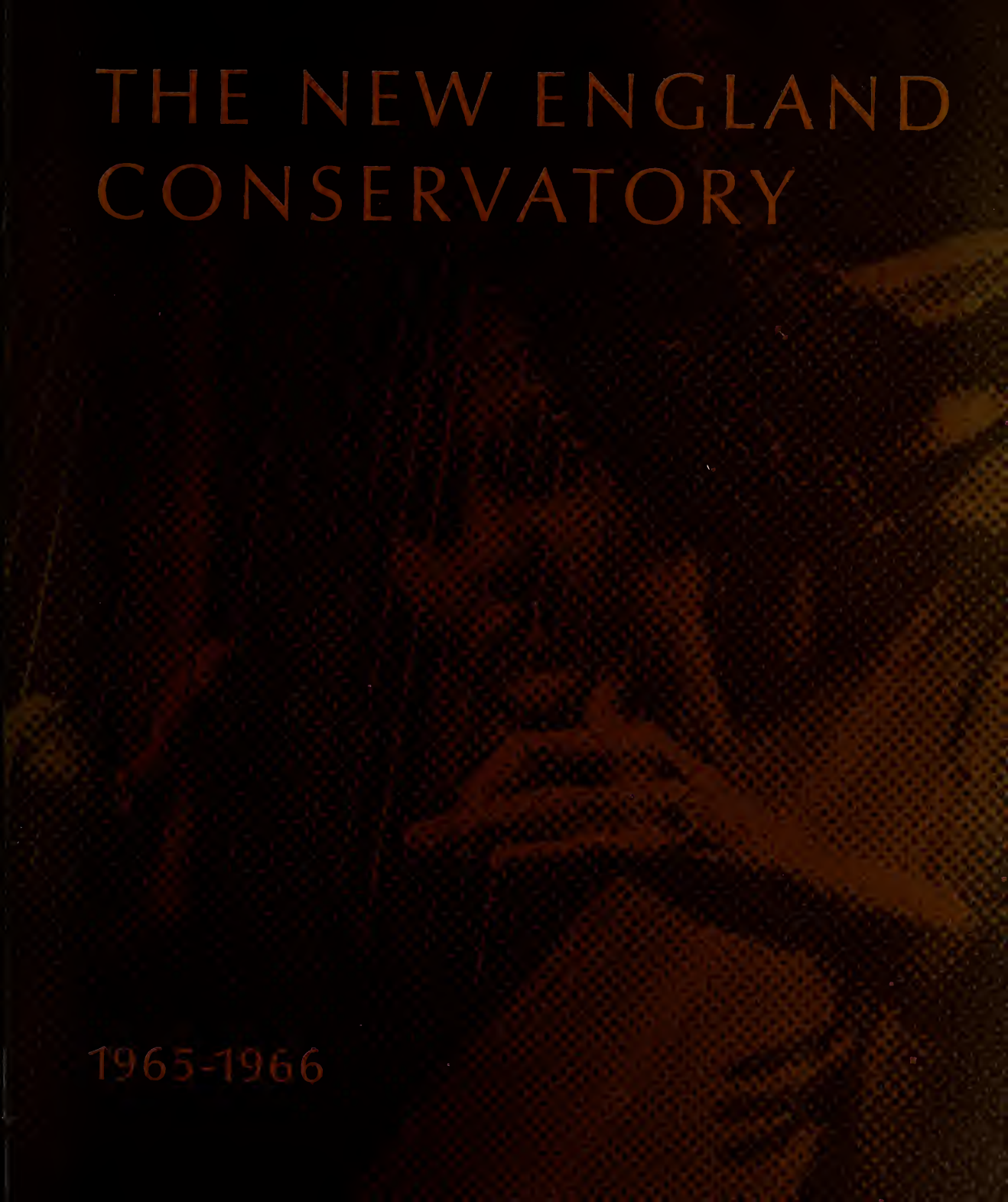
THE NEW ENGLAND CONSERVATORY



1965-1966

Member of the New England Association of Colleges and Secondary Schools

Charter Member of the National Association of Schools of Music

Founded in 1867

THE NEW ENGLAND CONSERVATORY

A College of Music • 290 HUNTINGTON AVENUE, BOSTON, MASSACHUSETTS 02115

Area Code 617-536-8660

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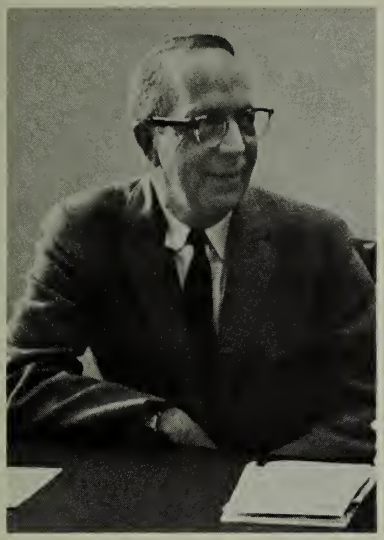


CHESTER W. WILLIAMS, *President*

ADMINISTRATION

To be a student at the New England Conservatory is to be one of a select and gifted group under the guidance of an artist-faculty . . . creating, performing, and understanding the beautiful in music. Study here is indeed a challenging and exciting educational and musical experience. We welcome today's student and tomorrow's musician.

Chester W. Williams

OFFICERS

Chester W. Williams, *President*
John C. Kennedy, *Vice President and Acting Dean of Undergraduate Division*
Ruth Capers McKay, *Dean of Graduate Division*
Elwood E. Gaskill, *Registrar*
Mary Jane Corry, *Director of Admissions*
Shelby Harrington, *Business Manager*
Edward R. Kupperstein, *Director of Public Relations*
Jean Ellerson Drabik, *Director of Alumni Relations and Executive Secretary for Development*
Frances B. Lanier, *Director of Preparatory School*
Martha Kenny, *Director of Residence*
Carol Walden, *Librarian*
Ray Fennelle, *Director of Placement*
Mildred Collins, *Assistant Registrar*
Ruth Wolf, R.N., *Nurse in Residence*

FACULTY COUNCIL

The President

Robert Cogan
F. Judd Cooke

The Deans

Howard Goding
Frederick Jagel
Daniel Pinkham
Leta F. Whitney
Donald Willing

UNDERGRADUATE FACULTY BOARD

The Undergraduate Dean

Robert Brink
Mary Jane Corry
Helen Keaney
Joyce Mekeel
Gladys Childs Miller
Lucille Monaghan
Johanna H. Oldenburg
Frederik Prausnitz

FACULTY

PIANO
Howard Goding, *Chairman*
Jean Poole Alderman
Lucille Monaghan
Miklos Schwalb

Piano Class
Jean Poole Alderman, *Supervisor*
Alice Canaday
Malcolm L. Creighton
Donald Smith

HARPSICHORD
Helen Keaney
Daniel Pinkham

ORGAN
Donald Willing, *Chairman*
John Fesperman
Yuko Hayashi

VOICE
Frederick Jagel, *Chairman*
Uta Graf
Janet Irving
Gladys Childs Miller

Voice Class
Catherine Nadon

REPERTOIRE COACHING
Felix Wolfes

HARP
Louise Came Pappoutsakis
Bernard Zighera

TIMPANI AND PERCUSSION
Everett Firth

STRINGED INSTRUMENTS
Richard Burgin, *Chairman, violin*
Albert Yves Bernard, *viola*
Robert Brink, *violin*
Jules Eskin, *violoncello*
Burton Fine, *viola*
Richard Kapuscinski, *violoncello*
Alfred Krips, *violin*
Eugene Lehner, *viola*
Leslie Martin, *double-bass*
Georges E. Moleux, *double-bass*
Ruth Posselt, *violin*
Joseph Silverstein, *violin*
George Zazofsky, *violin*
Alfred Zighera, *violoncello*

WOODWIND INSTRUMENTS
Rosario Mazzeo, *Chairman, clarinet*
Gino Cioffi, *clarinet*
Doriot Anthony Dwyer, *flute**
Ralph L. Gomberg, *oboe*
John A. Holmes, *oboe*
Ernst Panenka, *bassoon*
James Pappoutsakis, *flute*
Matthew Ruggiero, *bassoon*
Louis Speyer, *oboe*
Felix A. Viscuglia, *clarinet*
Sherman Walt, *bassoon*
*On leave of absence during 1965-66

BRASS INSTRUMENTS
Roger Voisin, *Chairman, trumpet*
Andre Come, *trumpet*
William M. Gibson, *trombone*
Gerard J. Goguen, *trumpet*
Paul F. Keaney, *horn*
Ralph Pottle, Jr., *horn*
K. Vinal Smith, *tuba*
James Stagliano, *horn*
William Tesson, *trombone*

HISTORY AND LITERATURE OF MUSIC
Daniel Pinkham, *Chairman*
Francis Judd Cooke
John Fesperman
Thomas Philips
Felix Wolfes

MUSIC EDUCATION
Leta F. Whitney, *Chairman*
Herbert H. Silverman

COMPOSITION
Francis Judd Cooke, *Chairman*
Robert Cogan
Daniel Pinkham

THEORETICAL STUDIES
Robert Cogan, *Chairman*
Francis Judd Cooke
Daniel R. Eller
James Hoffmann
Helen Keaney
Joyce Mekeel
Daniel Pinkham

OPERA
Thomas Philips, *Chairman*
Boris Goldovsky, *visiting lecturer*

ACADEMIC STUDIES
Ruth Capers McKay, *Chairman, literature*
Mirella Affron, *French, Italian*
Mary Elinor Brown, *visiting lecturer in art*
Walter H. Clark, Jr., *philosophy, literature*
Lee Sanford Halprin, *English, literature*
Mireille Lallemand, *French*
Tamar March, *French*
Johanna H. Oldenburg, *German*
David Perry, *English*
Barbara Reutlinger, *German*
Simeon M. Wade, Jr., *English*
Leta F. Whitney, *psychology*

SYMPHONY ORCHESTRA ORCHESTRAL CONDUCTING
Frederik Prausnitz

CHORUS, CHAMBER SINGERS CHORAL CONDUCTING
Lorna Cooke deVaron

EMERITI
Homer Humphrey, *organ*
Percy F. Hunt, *voice*
Anna F. Lothian, *piano*
Margaret C. Mason, *theoretical studies and piano*
Carl McKinley, *theoretical studies*
Warren Storey Smith, *history and literature of music*

EDUCATION AT THE NEW ENGLAND CONSERVATORY

The happy combination of practical musical training, liberal arts courses, and a broad range of musical activities is offered in the curricula for students at the New England Conservatory, with the selection of each or all dependant on the student's interests and degree or diploma aims.

Education at the Conservatory does not stop with the classroom, since the New England Conservatory strongly believes that the practical approach to music leads to faculty and student activities in the concert and recital halls, on stage before audiences, over educational radio network and on television. More than 150 musical events are scheduled annually in the Conservatory's three concert halls. Performances by The Chorus, the Symphony Orchestra and Orchestra Theatre, many of them featuring noted guest soloists and conductors, are presented to Boston audiences, as well as before schools and organizations outside of Boston.

The 1964 Conservatory Chorus' tour schedule included engagements in Connecticut, New York and Ohio. This past year, following a concert in New York's Town Hall, the Chorus took a trip to Puerto Rico where it performed before large audiences.

Composer's Forums, workshops which encourage faculty member and students to discuss first public performances of works by student composers, are conducted throughout the year. In addition student works are often presented in school recitals and broadcast concerts.

Conservatory students are often engaged on a sustaining basis by orchestras and other musical organizations for professional work, and through the close association with the Boston Symphony Orchestra, students at the Conservatory have unusual opportunities to perform with these artists. The first-chair men of the orchestra supplement the Conservatory faculty of teachers and performers. The Boston Symphony String Quartet, the quartet in residence at the Conservatory, is composed of outstanding Boston Symphony artists — Each year the Conservatory Chorus performs major works with the Boston Symphony Orchestra which are many times recorded by RCA Victor. Conservatory students have excellent opportunities for education in music and in performance technique by the frequent appearances of many of the world's greatest soloists and ensembles in nearby Symphony Hall and in our own Jordan Hall.

HISTORY

One of the oldest conservatories in this country, the New England Conservatory of Music was founded in 1867 by Dr. Eben Tourjee, a student and teacher of music who had devoted his life's efforts to the intellectual balance of academic work with musical training. The Conservatory was incorporated three years later under a special act of the Massachusetts legislature.

As its reputation and status grew, the Conservatory moved from its first home, a famous Boston concert hall, the Music Hall, to Franklin Square and the St. James Hotel where in addition to classrooms and studios, the building provided living quarters for women students.

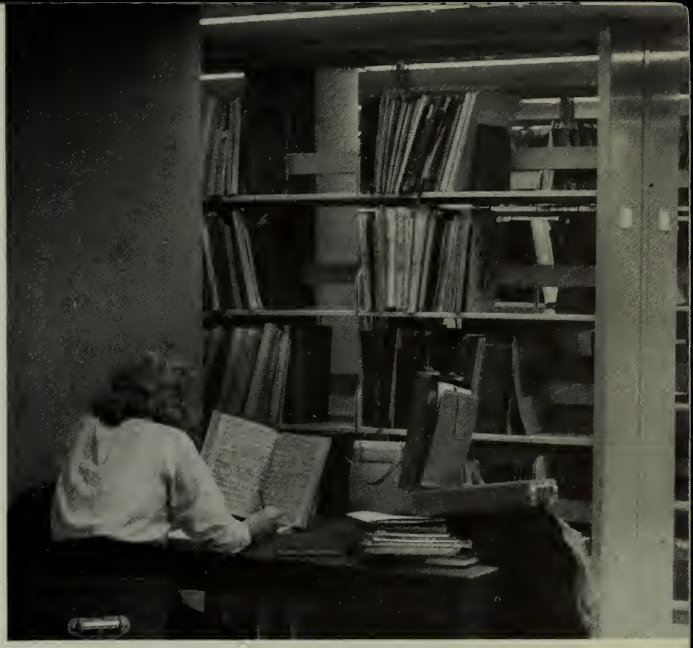
In 1902, through the initiative and generosity of a longtime trustee, Eben D. Jordan, the Conservatory constructed its present main building for classrooms, concert halls and studios. This building includes the now-famous Jordan Hall. A quarter of a century later, a substantial addition was erected and in 1960 the Conservatory's new Harriet M. Spaulding Library and residence building were completed.

In the last half century, the New England Conservatory has been involved in a gradual expansion of its course of study. In 1925, the Conservatory was authorized to grant the Bachelor of Music degree and in 1927 the Master of Music degree. Course offerings for these degrees included languages, literature, history and literature.

In more recent years, the Conservatory has continued its concerted efforts to extend and revise its curriculum to achieve a constructive balance between professional training in music and general liberal education.

The New England Conservatory is a charter member of the National Association of Schools of Music. In 1951, the Conservatory became a member of the New England Association of Colleges and Secondary Schools.

LIVING ACCOMMODATIONS



The Conservatory's Residence Building, completed in 1960, and located directly across the street from the Main Building, provides excellent living accommodations for men and women students, and establishes a central complex for Conservatory activities.

The dormitory building includes six floors of student bedrooms, a complete infirmary, women's lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

RESIDENCE REQUIREMENTS In all cases, residence in the dormitory includes board (breakfast and dinner, seven days per week).

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students also may apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students may also apply.

HARRIET M. SPAULDING LIBRARY

The Conservatory's main library of more than 8,000 books and 14,000 scores and the record library of 5,600 phonograph records and tape recordings are located in the Harriet M. Spaulding Library, built in 1960 and located in the New England Conservatory Residence building.

Among the special collections are: Musique de Chambre, twelve portfolios of little-known chamber works; the Preston collection of the letters of fifty-five famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of twenty-one ancient instruments from China, Japan, India, and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah,* the holograph of Debussy's *Pelleas et Melisande,* an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Rückers the younger and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass, and woodwind instruments for use in the orchestra and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral, and chamber music libraries are located in the main Conservatory building. The choral library contains 1000 titles; the orchestral library contains 2100 titles of scores and parts.

ORGANS

The Conservatory's facilities for organ study and practice consist of eight instruments ranging from small practice organs to the four-manual concert organ in Jordan Hall. Among recent additions are:

The Aeolian-Skinner practice organ (1950) is a two-manual instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957) is an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a three-manual, twenty-seven-stop instrument.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a two-manual organ with encased pipes and sensitive key-action.

The Noack organ (1965), built by Fritz Noack of the Noack Organ Company, Lawrence, Massachusetts, is a two-manual organ with nine stops, attractively encased in blond oak, and with sensitive mechanical action.

The Hammarberg organ (1965), designed and built by Olof Hammarberg, Organ Builder, Gothenburg, Sweden, is a two-manual organ of twelve stops and fifteen ranks of pipes. The organ is beautifully encased and has attached key desk with mechanical action.

UNDERGRADUATE DIVISION

The Undergraduate Division offers a four-year program leading to the Bachelor of Music degree in Applied Music, in Music Education, or in Composition. The Division offers also the Diploma in Applied Music. Each of these programs is designed not only to develop individual musicianship and applied music proficiency, but also to provide for the general education and professional needs of students. All undergraduate students are given intensive instruction in basic and advanced theoretical subjects and in music literature. In addition, degree candidates complete substantial sequences in English, literature, and modern languages. Courses of specialization appropriate to the major field are provided in each program.

BACHELOR OF MUSIC IN APPLIED MUSIC

offered in

Piano Voice Organ
Harpsichord
Orchestral Instruments

The principal aim of this program is the development of excellence in solo and ensemble performance. This preparation is particularly appropriate for students seeking professional careers as studio teachers, orchestral players, opera and musical theater singers, church musicians, or accompanists. Students who plan to pursue careers in college teaching, conducting, opera direction, or research — all of which normally require graduate study — may best prepare for the necessary advanced work by completing the undergraduate degree program in applied music.

Candidates for admission must demonstrate substantial achievement in applied music as well as strong potential for continued development. Good scholastic aptitude and achievement are also requirements.

BACHELOR OF MUSIC IN MUSIC EDUCATION

This program provides the comprehensive studies in music, general education, and professional areas which are essential for the training and certification of music teachers and supervisors in the public schools. Students undertake intensive preparation in all aspects of the music programs — vocal and instrumental — at both elementary and secondary school levels. Through studies in applied music, theoretical subjects, and music literature, students in this program also must achieve a good level of musicianship and performance skill. Applicants must provide evidence of considerable scholastic achievement and intellectual capacity and must demonstrate sufficient ability in applied music to give promise of adequate development in the four years of study at the Conservatory.

BACHELOR OF MUSIC IN COMPOSITION

The full development of the student's creative impulse is the aim of the program in composition. Vital facets of this process are a steady growth of technical proficiency and a continually enlarging awareness of the musical possibilities found throughout the entire history of composition. Intensive courses in harmony, counterpoint, orchestration, and analysis of contemporary music are included in a curriculum specifically designed to meet the needs of composition students.

The composition program offers basic preparation for candidates who seek careers in teaching theoretical subjects at the college level, as well as for those who wish primarily to compose. Students are given the opportunity to pursue a minor in applied music.

Applicants must demonstrate a strong background knowledge of music acquired through instrumental and/or theoretical study, as well as evidence of creative gifts.

DIPLOMA

offered in

Piano Voice Organ
Harpsichord
Orchestral Instruments

The diploma is a non-academic award earned only in applied music. This program permits maximum

DIPLOMA *(continued)*

concentration in the applied major, with supplementary studies in theoretical subjects and music literature. The diploma program is particularly appropriate for students preparing for careers in performance or in studio teaching — areas of activity which do not specifically require formal certification or possession of an academic degree.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program; scholastic record and aptitude, however, are of less significance in determining admission.

REQUIREMENTS FOR ADMISSION

ACADEMIC REQUIREMENTS

For Freshmen:

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission. It is expected that applicants will complete the college preparatory course, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training.

2. Applicants for freshman status are required to take either the College Board Scholastic Aptitude Test (SAT) or the American College Testing Program Examination (ACT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.) Applicants who do not live in the United States and who find it difficult to arrange to take the SAT examination should request exemption.

For Transfer Students:

1. Transfer students must present evidence of satisfactory scholastic record at all institutions of higher education attended.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that grades of C or higher have been earned.

AUDITION REQUIREMENTS

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of the personal audition.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for an advanced year must present evidence of greater repertoire and proficiency.

Piano

A prelude and fugue from the Well-Tempered Clavier

or

Two movements from a suite by Bach

The first movement of a classical sonata (Haydn, Mozart, or Beethoven)

A composition by a 19th- or 20th-century composer

(At least one of these pieces must be played from memory.)

All major and harmonic and melodic minor scales

All major and minor arpeggios (hands an octave apart)

Voice

A selection from the early Italian anthology

Two art songs

Organ

A composition by Bach

A romantic work

A modern work

(At least one of these pieces must be played from memory.)

Harpsichord

A prelude and fugue from the Well-Tempered Clavier

or

Two movements from a suite by Bach

A sonata by Scarlatti

A work by Couperin or Rameau

Scales and arpeggios

Strings

A sonata movement or concert piece of moderate difficulty

Scales and arpeggios

Woodwinds

A sonata movement or concert piece of moderate difficulty

Major and minor scales and a chromatic scale covering the complete range

Brass

A composition of moderate difficulty

Major, minor, and chromatic scales, articulated and slurred

Harp

A concert piece

Scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves

Percussion

Demonstration of snare drum rudiments

A basic technical knowledge of the mallet instruments

Elementary exercises for timpani

Music Education

Candidates must demonstrate proficiency in an applied major. In the audition, emphasis is placed more on general musicianship than on level of performance; the music education applicant will not be required to play from memory and may present selections which are less demanding than those required for the applied music major. In addition to the required scales and arpeggios, music education candidates in piano should present two works of their own choice from the standard piano repertoire.

Composition

Candidates either must demonstrate proficiency in an applied music major or must give evidence of theoretical study or creative work. When possible, examples of theoretical studies and original work should be submitted with the application forms.

If the applied music major is not a keyboard instrument, candidates must demonstrate moderate proficiency in piano.

REQUIREMENTS FOR PROMOTION

At the end of each school year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion. For promotion to the second and third years, students will appear before the Undergraduate Faculty Board; for admission to the fourth year, before the Faculty Council.

REQUIREMENTS FOR GRADUATION

Candidates for graduation must complete all prescribed course work. Four-fifths of all earned credit must be of C quality or higher; a student's failure to meet this requirement will disqualify him for graduation.

A minimum of 120 credits is required for the Bachelor of Music degree.

Non-keyboard majors must pass a proficiency test in piano.

Transfer students must earn at least the final 30 credits in residence at the Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ, Harpsichord

1. The study of a comprehensive repertoire of solo works.

2. Presentation of an acceptable public recital during the senior year. This program is to be performed from memory.

3. Performance of a work with orchestra when required by the Faculty Council.

Orchestral Instruments

1. The study of a comprehensive repertoire.

2. Frequent performances of ensemble music.

3. A satisfactory final audition before the Faculty Council.

Note: The Faculty Council may approve, at the time of promotion to fourth year, a public recital during the senior year in lieu of a final audition.

Music Education

1. The study of a substantial repertoire.

2. A satisfactory final audition before the Faculty Council.

3. Proficiency in piano and voice adequate for classroom teaching.

4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.

Note: Music Education majors who wish to present a public recital (not required) during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Composition

1. Knowledge of a substantial repertoire drawn from the entire history of music.

The candidate will be examined by the composition faculty during May of the senior year.

2. Candidates must present for approval the following original works:

A work for voice and piano (or small combination of instruments), or for a combination of voices

A chamber work of large dimensions

Either a short original composition for orchestra or chamber orchestra, or an orchestration of an approved work

All required manuscripts must be submitted to the chairman of the composition department not later than May 1 of the senior year. They must be in ink, legible, and well edited.

APPLICATION AND REGISTRATION

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than the August 1 preceding matriculation.

Those who intend to apply for financial aid should so state when application forms are requested. *(See Pages 37 and 39)*

Accepted candidates are required to be at the Conservatory for Orientation Week (immediately preceding the opening of the fall semester). During this week, various classification and placement tests will be administered to all new students.

Other activities, designed to acquaint students with the Conservatory's activities and facilities and to complete registration, will also be scheduled during this period. Accepted candidates will receive advance schedules of meetings required during Orientation Week.

As a rule, entrance at midyear is not granted because year-courses begin only in September. Exceptions can be made occasionally for students transferring from similar professional programs.

BACHELOR OF MUSIC IN APPLIED MUSIC

PIANO

Freshman Year	Credits
Piano	8
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Language 101 or 102	6
	30
Sophomore Year	
Piano	8
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
Language 102 or 201	6
	30
Junior Year	
Piano	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Analysis 201	4
	32
Senior Year	
Piano	12
Compositional Techniques 201	6
Music Literature and Form 102	6
Piano 211	4
Ensemble or Elective	4
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

VOICE

Freshman Year	Credits
Voice	8
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Italian 101	6
Piano Class	2
	32
Sophomore Year	
Voice	8
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
German 101	6
Piano Class	2
	32
Junior Year	
Voice	12
Music Literature and Form 101	6
German 102	6
French 101	6
Literature 102	6
	36
Senior Year	
Voice	12
Music Literature and Form 102	6
French 102	6
Voice 211	4
Voice 213	4
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

ORGAN

Freshman Year	Credits
Organ	8
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Language 101 or 102	6
	30
Sophomore Year	
Organ	8
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
Language 102 or 201	6
	30
Junior Year	
Organ	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Organ 202	4
	32
Senior Year	Credits
Organ	12
Compositional Techniques 201	6
Music Literature and Form 102	6
Organ 201	4
Conducting 213 or Analysis 201	4
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

HARPSICHORD

Freshman Year	Credits
Harpsichord	8
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Language 101 or 102	6
	30
Sophomore Year	
Harpsichord	8
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
Language 102 or 201	6
	30
Junior Year	
Harpsichord	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Analysis 201	4
	32
Senior Year	
Harpsichord	12
Compositional Techniques 201	6
Music Literature and Form 102	6
Conducting 213	4
Elective	4
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

ORCHESTRAL INSTRUMENTS

Freshman Year	*Credits*
Major instrument	8
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Language 101 or 102	6
Piano Class	2
	32

Sophomore Year	
Major instrument	8
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
Language 102 or 201	6
Piano Class	2
	32

Junior Year	
Major instrument	12
Ear-Training 103	4
Music Literature and Form 101	6
Literature 102	6
Ensemble* or Elective	4
	32

Senior Year	*Credits*
Major instrument	12
Counterpoint 101	6
Music Literature and Form 102	6
Ensemble* or Elective	4
Analysis 201 or Elective	4
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

**Ensemble is required if assigned.*

BACHELOR OF MUSIC IN MUSIC EDUCATION

Freshman Year	*Credits*
Major	4
Ear-Training 101	6
Compositional Techniques 101	4
English 101	6
Language 101 or 102	6
Music Education 101	1½
Music Education 102	½
Voice Class	4
Piano Class	2
	34

Sophomore Year	
Major	4
Ear-Training 102	6
Compositional Techniques 102	4
Literature 101	6
Language 102 or 201	6
Psychology 101	3
Psychology 102	3
Music Education 103	2
Piano Class	2
	36

Junior Year	
Major	4
Music Literature and Form 101	6
Literature 102	6
Music Education 104	2
Music Education 211	4
Music Education 212	4
Conducting 213	4
Piano Class	2
	32

Senior Year	*Credits*
Major	4
Music Literature and Form 102	6
Philosophy 101	3
Philosophy 102	3
Music Education 213	4
Music Education 215	6
Music Education 216 or 217	4
Piano Class	2
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: All students will be required to attend the music education laboratory which will meet weekly for two hours at the discretion of the department chairman.

BACHELOR OF MUSIC IN COMPOSITION

Freshman Year	*Credits*
Composition 101	4
Ear-Training 101	6
Compositional Techniques 101	4
Orchestration 201	4
Major instrument	4
English 101	6
Language 101 or 102	6
	34

Sophomore Year	
Composition 102	4
Ear-Training 102	6
Compositional Techniques 102	4
Counterpoint 211	4
Major instrument	4
Literature 101	6
Language 102 or 201	6
	34

Junior Year	
Composition 103	4
Counterpoint 212	4
Orchestration 202	4
Compositional Techniques 221	4
Music Literature and Form 101	6
Instrument (major or secondary)	4
Literature 102	6
	32

Senior Year	*Credits*
Composition 104 (class and private lessons)	8
Compositional Techniques 222	4
Music Literature and Form 102	6
Instrument (major or secondary)	4
Conducting 213	4
Analysis 201	4
	30

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Candidates in composition who do not demonstrate adequate keyboard facility at the time of admission will be required to study piano as an extra course until the proficiency requirement is met.

DIPLOMA IN APPLIED MUSIC

PIANO

Freshman Year	*Credits*
Piano	8
Ear-Training 101	6
Compositional Techniques 101	4
	18

Sophomore Year	
Piano	8
Ear-Training 102	6
Compositional Techniques 102	4
	18

Junior Year	
Piano	12
Music Literature and Form 101	6
Keyboard Harmony 201	4
	22

Senior Year	
Piano	12
Music Literature and Form 102	6
Piano 211 or Ensemble	4
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

VOICE

Freshman Year	*Credits*
Voice	8
Ear-Training 101	6
Compositional Techniques 101	4
Piano Class	2
	20

Sophomore Year	
Voice	8
Ear-Training 102	6
Compositional Techniques 102	4
Piano Class	2
	20

Junior Year	
Voice	12
Music Literature and Form 101	6
Voice 211	4
	22

Senior Year	*Credits*
Voice	12
Music Literature and Form 102	6
Voice 213	4
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

ORGAN

Freshman Year	*Credits*
Organ	8
Ear-Training 101	6
Compositional Techniques 101	4
	18

Sophomore Year	
Organ	8
Ear-Training 102	6
Compositional Techniques 102	4
	18

Junior Year	
Organ	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
	22

Senior Year	
Organ	12
Music Literature and Form 102	6
Organ 201	4
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

HARPSICHORD

Freshman Year	*Credits*
Harpsichord	8
Ear-Training 101	6
Compositional Techniques 101	4
	18

Sophomore Year	*Credits*
Harpsichord	8
Ear-Training 102	6
Compositional Techniques 102	4
	18

Junior Year	
Harpsichord	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
	22

Senior Year	
Harpsichord	12
Music Literature and Form 102	6
Analysis 201 or Ensemble	4
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

ORCHESTRAL INSTRUMENTS

Freshman Year	
Major instrument	8
Ear-Training 101	6
Compositional Techniques 101	4
Piano Class	2
	20

Sophomore Year	
Major instrument	8
Ear-Training 102	6
Compositional Techniques 102	4
Piano Class	2
	20

Junior Year	
Major instrument	12
Music Literature and Form 101	6
Ensemble or Ear-Training 103	4
	22

Senior Year	
Major instrument	12
Music Literature and Form 102	6
Analysis 201 or Ensemble	4
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

GRADUATE DIVISION

The Graduate Division offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

MASTER OF MUSIC DEGREE

offered in

Music Education *Composition* *Conducting*
Church Music *Opera Direction* *Research*
Theory and Applied Music:
Piano Voice Organ Harpsichord Violin
Violoncello Double-bass Flute Oboe
Clarinet Bassoon Horn Trumpet
Trombone Harp Percussion

REQUIREMENTS FOR ADMISSION

ACADEMIC REQUIREMENTS

1. All candidates for the Master of Music degree must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without course deficiencies. Holders of other bachelor's degrees are eligible if they can qualify in their major field. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.

2. All candidates, including those who hold the Bachelor of Music degree from this Conservatory, must meet various distribution requirements (determined by the intended major field at the graduate level) in related musical and non-musical subjects. After the candidate's undergraduate transcript of grades has been evaluated, he will receive a detailed statement with regard to any area in which he has been found to have deficiencies.

AUDITION REQUIREMENTS

Applied Music or *Church Music*

A candidate for admission in Applied Music or in Church Music is required to audition before the Faculty Council during the winter or the spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording to demonstrate achievement in technique and repertoire. Admission is granted on the basis of an audition or tape recorded performance and on documents.

Conducting or *Opera Direction*

A candidate for admission in Conducting or in Opera Direction should submit with the application a resume of previous training and experience which is specifically representative of his qualifications for either of these specialized majors.

Conditional acceptance is granted on the basis of documents. Final acceptance is dependent upon an examination before the Faculty Council, at which the candidate is expected to demonstrate score-reading and sight-singing ability.

Composition or *Theory*

A candidate for admission in Composition must submit with the application representative examples of original writing (in ink) and, if available, tape recordings of performances of his works.

A candidate for admission in Theory must submit with the application written examples of his proficiency in the various theoretical techniques. Admission is granted on the basis of documents.

Music Education

A candidate for admission in Music Education should have had at least one year of teaching experience. Admission is granted on the basis of documents.

Research

A candidate for admission in Research should submit with the application a statement of his qualifications to enter a program of musical research. Reading knowledge of at least one foreign language is a prerequisite. Admission is granted on the basis of documents.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean of the Graduate Division and with the adviser in his major field.

APPLICATION FOR ADMISSION TO THE GRADUATE DIVISION

Applications for admission should be submitted to the Dean of the Graduate Division not later than August 1. Candidates are advised, however, to seek admission early, and applications will be considered as soon as the first-semester grades of the senior year are available.

An official transcript of the undergraduate record must be forwarded directly from the institution or institutions where undergraduate work was completed. The candidate should also request his undergraduate schools to send to the Graduate Division a copy of the latest catalogue of courses.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. *(See page 38)*

In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permit them to qualify: Choral Library, Chorus, Humanities, Music Education, Music Literature, Opera Direction, Orchestra, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

REQUIREMENTS FOR THE DEGREE

GENERAL REQUIREMENTS

The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates for the Master of Music degree should not expect to complete the program in less than two years. Candidates for this degree will be given an examination in ear-training and sight-singing during Orientation Week of their first year. Those with deficiencies will be required to retake the examination in May of their first year. (To permit students to remedy such deficiencies, the Conservatory allows them to enroll in the necessary undergraduate course without charge.) Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate quality and must be completed with a grade of A or B. Study in the major is required throughout each year of the graduate program. All students registered in the Graduate Division will be required to appear before the Faculty Council for an audition or an examination each academic year (preferably in May).

All deficiencies must be removed before a candidate may be considered for promotion to the second year of a graduate program.

Graduate students are urged to participate in a Performing Organization; in some cases, such participation may be required by the Dean.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of students in Conducting, Opera Direction, Composition, Theory, Research, and Music Education.

PERFORMANCE REQUIREMENTS

Voice, Piano, Organ, Harpsichord, Violin, Viola, Violoncello, Flute

A solo recital in the final semester of study. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double-bass, Percussion, Harp

The candidate will organize and participate in a recital of chamber music, including at least one work which demonstrates advanced solo ability. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Church Music The candidate will organize and present a program of liturgical or other religious music.

Conducting Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Opera Direction The candidate will (1) provide the musical direction and conduct a public performance of an opera or operatic scenes or (2) stage an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

MASTER OF MUSIC DEGREE

APPLIED MUSIC or CHURCH MUSIC

Private study (one hour per week for two years) 16
Academic course 4
Electives 12

MUSIC EDUCATION

Music Education 321 4
Music Education 325 4
Music Education 326 4
Literature 324 4
Academic course 4
Electives 12

COMPOSITION

†Composition 301 (first year) .. 8
†Composition 302 (second year) 8
Problems in Theory 301 (one year) 4
Academic course 8
Electives 8
Original work required:

- A work for chamber combination or a vocal composition
- A composition for orchestra
- One of the following, at the choice of the departmental faculty:
  - An analytic study
  - A movement in a traditional form and style (fugue, sonata, etc.)
  - An example of serial composition

CONDUCTING

Conducting 321 4
Conducting 322 4
Private study (one hour per week, second year) 8
Academic course 4
Electives 12

OPERA DIRECTION

Opera 302 (first year) 8
Opera 303 (second year) 8
Academic course 4
Electives 12

Project requirement:
The candidate will make a revision of a work which has musical merit but which has not proved stageworthy. This revision will include a singable translation. A portion of the work will be presented as a final audition before the Faculty Council.

RESEARCH

*†Conference (one hour per week for two years) 16
Academic course 4
Literature 324 4
Electives 8

**No credit earned until thesis has been submitted to and approved by Faculty Council. †Graduate students majoring in Composition or Research may be registered for private instruction one hour every other week, as recommended by the major teacher and approved by the Dean. The student will then elect an additional 4-credit course (or applied music), as recommended by the major teacher. This procedure may be followed in either the first or second year or in both years of the graduate program.*

THEORY

Problems in Theory 301 (two years) 8
Problems in Theory 302 (two years) 8
Academic course 4
Electives 12
Special requirements:

- An analytic paper on a work composed before 1900
- An analytic paper on a work composed since 1900
- Three of the following five projects, to be chosen by the departmental faculty:
  - A sixteenth-century motet
  - A four-voice fugue
  - A sonata-allegro movement
  - An orchestration of a classical, romantic, or contemporary work
  - A movement in serial technique

ARTIST'S DIPLOMA

offered in
Piano Organ Voice Violin
Violoncello Flute

Candidates for admission to this program must possess a highly advanced technique and the artistic and personal qualifications vital to success as a performer.

REQUIREMENTS FOR ADMISSION

Candidates must hold the Bachelor of Music degree or its equivalent, or a diploma in performance. They must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.
Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. *(See page 24)*

REQUIREMENTS FOR THE ARTIST'S DIPLOMA

The specified curriculum for the Artist's Diploma is the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by additional related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study. He is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition, and the diploma will be authorized by the Faculty Council on the basis of that recital.

QUARTET IN RESIDENCE

The Boston Symphony String Quartet, quartet in residence at the New England Conservatory, is composed of virtuosi from the Boston Symphony Orchestra — concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. In addition to the instruction of selected students, the resident quartet presents a number of performances in Jordan Hall during the academic year. Undergraduate and graduate students may attend these Boston Symphony String Quartet performances without charge for admission.

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

Through its intensive rehearsal and performance schedule, the Conservatory Symphony Orchestra provides instrumentalists with the opportunity to learn standard and contemporary repertoire under near-professional conditions. Some six public concerts, many with faculty soloists, are presented each year in Jordan Hall. There are occasional guest appearances by eminent composer-conductors; Walter Piston, Roger Sessions, and Edgard Varese have recently given performances with the orchestra. Participation in opera productions and performances of major works for chorus and orchestra are additional aspects of the orchestra's activities.

Membership in the orchestra is open to all Conservatory students, regardless of major field, who qualify by audition with the conductor.

CONSERVATORY CHORUS

The Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. In each of the last thirteen years, the chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor. The Tour Chorus, a smaller group chosen from the large chorus, annually gives a series of concerts locally and on a spring tour throughout the East. The Chamber Singers, a small ensemble specializing in the study and performance of madrigals and chansons, participates in these concerts. Membership in these groups is by audition.

CONSERVATORY OPERA THEATER

The Opera Theater provides training and performance experience at two levels. One group of singers participates in complete operatic productions and in recitals of difficult scenes. A second group receives basic training in opera through study and performance of less demanding repertoire. In addition to scene recitals and tours to local schools throughout the year, the Opera Theater presents three major productions, sung in English. A limited number of undergraduate and graduate students are accepted by audition each year.

EXIT

DESCRIPTION OF COURSES

Courses in the 100 series are intended primarily for undergraduate students; in the 200 series, for undergraduate and graduate students; in the 300 series, primarily for graduate students.

Each credit (except those given for private instruction, laboratory classes, and performing organizations) represents one hour per week of class work for one semester. Total credit listed is for the academic year (unless otherwise indicated).

PIANO

Piano Class. Designed to develop basic keyboard ability for non-piano majors. Sight-reading and good musicianship are stressed. Class participation offers opportunities for learning to listen and criticize, for playing before a group, and for reading in ensemble. Transposition, harmonization, and improvisation complement the work on repertoire, reading, and technique. The course prepares students for the Conservatory's undergraduate piano proficiency examination; accordingly, the small classes (4 to 6 students) work also on scales, arpeggios, and elementary harmonic formulae.

MRS. ALDERMAN, *Supervisor,* MRS. CANADAY, MR. CREIGHTON, MR. SMITH *2 credits*

Piano 211. *Piano Pedagogy.* A study of the methods and materials used in teaching piano, with consideration of the problems which arise in the student-teacher relationship. In addition to the class meetings, each member of the class teaches one hour per week under the supervision of the instructor.

MRS. ALDERMAN *4 credits*

Piano 218. *Vocal Accompaniment.* A practical training in the art of accompanying vocal music (songs, operas, and oratorios) for advanced piano students. Students have an opportunity to prepare classical and modern repertoire in co-operation with voice students.

MR. WOLFES *4 credits*

VOICE

Voice Class. A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.

MISS NADON *4 credits*

Voice 211. *Vocal Repertoire.* A historical survey of the art song from the seventeenth century to the present day. Members of the class prepare for performance representative songs of each composer and period studied. The course includes an introduction to the subject of vocal ornamentation. Attention is given to the basic recital techniques of communication and projection, and especially to the problems of program building.

MR. WOLFES *4 credits*

Voice 213. *Voice Pedagogy.* The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration, and outside reading. Students attempt to formulate their own methods. In the second semester, class members are assigned to teach students without vocal experience.

MR. JAGEL *4 credits*

Voice 321. *Repertoire Coaching.* Private instruction in the interpretation of vocal repertoire. For graduate students only.

MR. WOLFES *4 credits*

OPERA

Opera 301. *History of Opera.* A historical survey of opera from 1600 to the present day. The course places particular emphasis on the study of opera as a bona fide art form in terms of both musical and dramatic experience. Representative works from a variety of styles and periods are carefully

Opera 301 *(continued)*
examined and compared with regard to musical, literary, and theatrical values. A study of important source materials and a program of required listening form an integral part of the course.

MR. PHILIPS *4 credits*

Opera 302. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination, as well as traditions and styles of performance and problems of organization. Private study, one hour per week.

MR. PHILIPS *8 credits*
Non-majors *4 credits*

Opera 303. *Stage Direction.* A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming, and make-up. Private study, one hour every other week.

MR. PHILIPS *8 credits*
Non-majors *4 credits*

ORGAN AND CHURCH MUSIC

Organ 201. *Organ Improvisation.* Special study of the problems of extempore service playing, for Organ and Church Music majors.

MR. WILLING *4 credits*

Organ 202. *Organ Design, Repertoire, and Conducting (Seminar).* A course designed to explore various aspects of church music in their practical application. The materials of church music will be examined, including choral and organ music. As much instruction and practice in choral conducting will be given as is advisable and practical, and organ design and the design of the physical musically related parts of the church will be thoroughly explored, both hypothetical and existing. Visits will be made to appropriate churches and instruments.

MR. WILLING *4 credits*

Organ 301. *Liturgical Music (Seminar).* A comparative survey of the development of choral and keyboard music associated with the Lutheran, Anglican, and free church usages and the Roman rite, including a study of plainsong and the sources of hymn tunes. Reading in the area of church history, performance of representative music, and visits to presentations of liturgical music will be expected. When possible, guest lecturers will deal with specific subjects, including music of the Jewish liturgies. Open primarily to graduate students;

undergraduate students admitted by permission of the instructor.

MR. FESPERMAN *4 credits*

CONDUCTING

Conducting 213. *Basic Conducting.* A class designed to acquaint students with the field of conducting. The course includes a thorough study of the beat, an approach to the study of scores, and practical experience in rehearsal with an orchestra composed of class members.

MR. PRAUSNITZ *4 credits*

Conducting 321. *Choral Conducting.* Instruction in the technique of conducting large choruses, church choirs, and small vocal ensembles, with special emphasis on repertoire, beat technique, and the vocal development of choral groups.

MRS. DEVARON *4 credits*

Conducting 322. *Orchestral Conducting.* For students seriously interested in the craft of conducting and sufficiently prepared to benefit from intensive training. Qualified members of the class have weekly opportunities to conduct the Conservatory Symphony Orchestra. Admission to the class only upon approval of the instructor.

MR. PRAUSNITZ *4 credits*

ENSEMBLE

(coached by members of the faculty)

Ensemble 201. *Mixed Ensemble.* A class for the study of the chamber music literature for piano and stringed or woodwind instruments. Students deal with the problems of preparing representative compositions from all musical periods.

4 credits

Ensemble 202. *Brass Ensemble.* The preparation of representative passages for brass instruments in the literature of the orchestra. Compositions in the brass chamber music literature (Gabrieli, Sanders, etc.) are also studied and given performance. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group studies a wide selection of the orchestra literature; works which are being prepared for public performance by the Conservatory Symphony Orchestra are given particular attention.

4 credits

Ensemble 203. *Percussion Ensemble.* A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers, with special attention to the works being prepared by the Conservatory Symphony Orchestra. Students also prepare compositions for percussion ensemble and for instrumental ensembles with solo percussion parts — such works as Chavez *Toccata for Percussion,* Stravinsky *The Soldier's Tale,* Walton *Facade Suite,* Bartok *Sonata for Two Pianos and Percussion.*

4 credits

Ensemble 211. *String Quartet.*

4 credits

Ensemble 212. *Woodwind Ensemble.* The development of phrasing, style, intonation, and sonority for woodwinds through the medium of chamber music. Students prepare from the very large repertoire works such as Janacek *Sextet,* Poulenc *Sextet,* Mozart *Piano Quintet,* etc.

4 credits

Ensemble 321. *Chamber Music for Strings and Piano.* A course available to advanced students in piano and stringed instruments for the study and performance of selections from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles are included in the course. Special attention is given to the techniques of projection in performance.

4 credits

Undergraduate students may repeat Ensemble 201, 202, or 203 for credit.

COMPOSITION

Composition 101 and 102. *First- and Second-Year Composition Class.* An introduction to formal principles and contemporary techniques. Original composition and analysis.

MR. COGAN, MR. PINKHAM *4 credits each*

Composition 103 and 104. *Third- and Fourth-Year Composition Class.* Continued study of formal principles and contemporary techniques. Original composition and analysis.

MR. COGAN, MR. PINKHAM *4 credits each*

In addition, private lessons in *Composition 104*

4 credits

Composition 201. *Composition for Non-majors.* A class intended primarily for students who are not composition majors, but who wish to work in composition. The purpose of the course is, through composing, to deepen their experience of musical structure and contemporary techniques.

MR. COOKE *4 credits*

Composition 301 and 302. Private study of composition, one hour per week. For graduate composition majors.

MR. COGAN, MR. COOKE,
MR. PINKHAM *8 credits each*

HISTORY AND LITERATURE OF MUSIC

Music Literature and Form 101. *Music of the Renaissance, Baroque, and Classical Periods.* Through lecture, performance, listening, and discussion, the study of European music from the beginnings of polyphony to the death of Haydn.

MR. PINKHAM *6 credits*

Music Literature and Form 102. *Music of the 19th and 20th Centuries.* The study of style and form from the time of Mozart and Haydn to the present. The music studied includes all media: symphonic works, concertos, chamber music, lieder, opera, oratorio, and ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class.

MR. COOKE *6 credits*

Music Literature 321. *Renaissance Music (Seminar).* Seminar on music from Machault through Byrd. Topics to be discussed will include sonorities, instruments, rhythm, tuning and temperament, role of music in Renaissance society, practical problems in performing this music today, such as scoring of *a cappella* works, substitution of instruments, etc. The discussions and papers will be, when practical, complemented by class performance.

MR. PINKHAM *4 credits*

Music Literature 322. *Music of the 18th and 19th Centuries (Seminar).* Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner, and Brahms. Individual oral reports and papers are presented and discussed.

MR. COOKE *4 credits*

Music Literature 323. *Techniques of Twentieth-Century Composition.* Beginning with Debussy and Stravinsky, the characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartok, Schoenberg, Berg, Webern, Milhaud, Ives, Sessions, Carter, and Boulez. Speculations are made in the electronic and aleatory realms.

MR. COOKE *4 credits*

Music Literature 324. *Baroque Music (Seminar).* Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J. S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc.

MR. PINKHAM *First semester, 2 credits*

Music Literature 325. *Music of J. S. Bach (Seminar).* Seminar on the music of J. S. Bach, with particular emphasis on the large choral works, the Brandenburg Concertos and the keyboard works. The discussions and papers will be, when practical, complemented by class performance.

MR. PINKHAM *Second semester, 2 credits*

See also Voice 211, Organ 202, Organ 301, Opera 301.

THEORETICAL STUDIES

Ear-Training 101. *Basic Musicianship.* The singing and aural recognition of scales, intervals, triadic forms and their inversions, rhythmic patterns and meters, and simple formal structures. The techniques acquired are applied to music from every period in order to develop in the student increasing aural mastery and understanding.

MR. COGAN, MR. ELLER, DR. HOFFMANN, MRS. KEANEY, MISS MEKEEL *6 credits*

Ear-Training 102. *Basic Musicianship.* The singing and aural recognition of modulations, large-scale harmonic progressions, altered and dissonant chords, modes, chromaticism; use of alto and tenor staff. An introduction to singing and aural recognition of characteristic rhythmic, melodic, and harmonic aspects of contemporary music.

MR. COGAN, MR. ELLER, DR. HOFFMANN, MRS. KEANEY, MISS MEKEEL *6 credits*

Ear-Training 103. *Orchestral Solfege.* Direct application of the skills of hearing and sight-reading to the major instrument. In the second semester, special emphasis is placed upon performance problems of modern music. Transposition when required for some instruments. Continued work on problems introduced in *Ear-Training 102.* For orchestral instrument majors.

INSTRUCTOR TO BE ANNOUNCED *4 credits*

Ear-Training 301. *Advanced Ear-Training and Sight-Singing.* An advanced course in ear-training, sight-reading, and sight-singing for graduate students. The materials are drawn from every period, with special emphasis on problems of modern music. This class is offered for vocalists and for instrumentalists in alternate years.

Miss Mekeel *4 credits*

Compositional Techniques 101. *Introduction to Harmony and Counterpoint.* Melodic writing and analysis: concepts of direction; embellishment and prolongation; association and variation; phrase organization. Species counterpoint in two voices. Tonality: the fundamental tonal harmonies and progressions; cadence. Harmonization of simple melodies — folksongs and chorale melodies — and realization of figured basses. Analysis of examples from the period of tonal composition.

Mr. Cogan, Mr. Eller, Dr. Hoffmann, Miss Mekeel *4 credits*

Compositional Techniques 102. *Second-Year Harmony and Counterpoint.* Species counterpoint in three voices. Chromaticism; tonicization; modulation. Major-minor mixture. Large-scale harmonic motion. Continued analysis of examples from the period of tonal harmony. An introduction to harmonic and contrapuntal principles in modern music; ambiguity; "synthetic" vertical and horizontal structures; structural dissonance; total chromaticism and anti-tonality.

Mr. Cogan, Mr. Eller, Dr. Hoffmann, Miss Mekeel *4 credits*

Compositional Techniques 201. *Survey of Counterpoint.* A study of vocal and instrumental contrapuntal techniques and forms, beginning with the sixteenth century and progressing through the major historical periods to the present. Intensive analysis and writing in the styles and techniques of the periods.

Mr. Eller *6 credits*

Compositional Techniques 221. *Contrapuntal and Harmonic Techniques.* Contrapuntal and harmonic techniques as developed by Stravinsky, Bartok, Hindemith, and others. Short contrapuntal studies are written in diatonic, chromatic, mixed, and twelve-tone languages.

Mr. Cooke *4 credits*

Compositional Techniques 222. *Serial Technique.* The evolution of serial technique from the early works of Schoenberg, through Berg and Webern, to the advances of the most recent generation of American and European composers. Mastery of these concepts through both analysis and writing.

Mr. Cogan *4 credits*

Keyboard Harmony 201. Application of harmonic and theoretical skills to the keyboard. Harmonization, improvisation, transposition, and realization of figured bass are included in the training. Individual performance will be stressed.

Miss Mekeel *4 credits*

Counterpoint 211. *Sixteenth-Century Vocal Counterpoint.* A study of the sixteenth-century vocal style through analysis of composition and exercise in two-part and three-part counterpoint. Writing of motets and other forms of vocal composition.

Mr. Cooke *4 credits*

Counterpoint 212. *Eighteenth-Century Instrumental Counterpoint.* A study of the eighteenth-century instrumental style. Writing of chorale-preludes, two- and three-part inventions, and introduction to fugue. Analysis of the Bach *Inventions*, *Well-Tempered Clavier*, and *Art of the Fugue*.

Mr. Cooke *4 credits*

Analysis 201. *Analysis and Analytic Hearing.* By working in small classes the student is given an opportunity to develop skill in practicing those techniques of musical analysis — melodic, contrapuntal, harmonic, and rhythmic — necessary for the understanding of a musical work.

Instructor to be Announced *4 credits*

Orchestration 201. *Basic Instrumentation.* The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.

Mr. Cogan *4 credits*

Orchestration 202. *Orchestration.* A study of the textural and sonoral possibilities of the orchestra. Analysis of examples from the history of music, and scoring of keyboard music or of original material for orchestra.

Mr. Cogan *4 credits*

Problems in Theory 301. *Seminar.* The graduate seminar for theory and composition majors. The meetings are devoted to certain selected problems in analysis or in theoretical areas (rhythm, harmony, counterpoint, texture, formal structure), the emphasis to fall each year on different problems and on a different musical period.

MR. COGAN *4 credits each year*

Problems in Theory 302. *Conference.* Graduate theory majors taking *Problems in Theory 301* are expected to undertake specific related projects in analysis and in mastering various aspects of written musical technique. These projects are examined and discussed in this private conference.

MR. COGAN *4 credits each year*

Interpretive Analysis 301. *Analysis for Performers.* A graduate course for applied music majors. The student's knowledge of harmony, counterpoint, and form is applied to extract the implications for performance. At the same time, the student is introduced to important concepts of rhythmic, linear, harmonic, and structural analysis. During the course of the year, the student will analyze works from his own area of specialization.

MR. COGAN *4 credits*

MUSIC EDUCATION

Music Education 101. *String Class.* Fundamental instruction in each of the stringed instruments (violin, viola, violoncello, and doublebass). Instruction in class teaching, conducting (fundamental beat patterns), and the preparation of materials of instruction.

DR. SILVERMAN *1½ credits*

Music Education 102. *Percussion Class.* Fundamental instruction in percussion with emphasis on snare drum rudiments. Instruction in class teaching, conducting (fundamental beat patterns), and the preparation of materials of instruction.

DR. SILVERMAN *½ credit*

Music Education 103. *Heterogeneous Instrumental Class II.* Fundamental instruction in each of the instruments of the woodwind choir (flute, oboe, clarinet, bassoon, and saxophone). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

DR. SILVERMAN *2 credits*

Music Education 104. *Heterogeneous Instrumental Class III.* Fundamental instruction in each of the instruments of the brass choir (trumpet, trombone, baritone, horn, and tuba). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

DR. SILVERMAN *2 credits*

Music Education 211. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning.

MRS. WHITNEY *4 credits*

Music Education 212. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses, and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor.

MRS. WHITNEY *4 credits*

Music Education 213. *Instrumental School Music.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels.

DR. SILVERMAN *4 credits*

Music Education 215. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area, where they serve as practice teachers under the supervision of the local directors of music and the chairman of the music education department. There are biweekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock-hours of teaching required.

MRS. WHITNEY, DR. SILVERMAN *6 credits*

Music Education 216. *Band Materials and Conducting.* A performing group made up of wind

players in Music Education. Members of the Band will gain experience in quality performance of materials appropriate to all levels of school and college wind groups. Seniors will gain experience in conducting problems through regular assignments.

DR. SILVERMAN *4 credits*

Music Education 217. *Choral Materials and Conducting.* A laboratory for the study and evaluation of vocal material for the school music program. Seniors will gain experience in choral conducting techniques through regular weekly assignments. All Music Education majors except wind players will be assigned to this class.

MRS. WHITNEY *4 credits*

Music Education 321. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools.

MRS. WHITNEY *6 credits*

Music Education 325. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification.

MRS. WHITNEY *4 credits*

Music Education 326. *Tests and Measurements.* A general study of objectives, aims, and procedures in the field of statistics and mental measurement. In addition, the course will deal with prognosticative and achievement measures in music.

DR. SILVERMAN *4 credits*

ACADEMIC STUDIES

HUMANITIES

English 101. *Techniques of Reading and Writing.* The course stresses the value of perceptive reading, logical thinking, and clear, accurate writing. The readings for the course include seminal works from the intellectual history of the nineteenth and twentieth centuries. The issues raised by these works are the subject matter of student writing.

MR. HALPRIN, MR. PERRY, MR. WADE *6 credits*

Literature 101. *Ancient, Medieval, and Renaissance Literature.* A study of the Ancient, Medieval, and Renaissance worlds with reading in the works of Homer, Aeschylus, Sophocles, Euripides, Virgil, Dante, Cervantes, and Shakespeare. The corresponding periods of art are presented in a series of lectures and museum visits.

DR. MCKAY, MRS. BROWN *6 credits*

Literature 102. *American Literature.* A survey of American literature, from the colonial period to the present. Special emphasis is given to historical context and to the major works of the major writers. A parallel survey of art is presented in a series of lectures and museum visits.

MR. HALPRIN, MRS. BROWN *6 credits*

Literature 321. *Sophocles and Shakespeare.* A study of two major developments in the history of the drama: the classic and the baroque.
(not offered, 1964-65)

DR. MCKAY *4 credits*

Literature 322. *Modern Poetry.* A study of the works of William Butler Yeats, T. S. Eliot, Gerard Manley Hopkins, W. H. Auden, and others.

MR. CLARK *4 credits*

Literature 323. *Aesthetics:* Readings in the literature of aesthetics.

MR. CLARK *4 credits*

Literature 324. *Methods and Materials of Research.* A seminar in the problems of musical research. A required course for graduate students in Research and Music Education.

INSTRUCTOR TO BE ANNOUNCED *4 credits*

SOCIAL STUDIES

Philosophy 101. *Introduction to Philosophy.* Introduction to and discussion of the classical problems of philosophy, with particular attention to epistemology and valuation.

MR. CLARK *First semester, 3 credits*

Philosophy 102. *Philosophy of Education.* Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

MR. CLARK *Second semester, 3 credits*

Psychology 101. *General Psychology.* An introductory course in the study of human experience and

behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth, processes, and measurement.

MRS. WHITNEY *First semester, 3 credits*

Psychology 102. *Educational Psychology.* Psychology of learning and teaching; particular problems of education for musical growth.

MRS. WHITNEY *Second semester, 3 credits*

LANGUAGES

French 101. *Elementary French.* A course designed to give the beginning student a command of French grammar and a basic vocabulary, through an orally oriented approach.

DR. AFFRON, MRS. LALLEMAND, MRS. MARCH *6 credits*

French 102. *Reading, Conversation, and Composition.* Functional review and practice of grammar are combined with readings in literary and cultural texts. The development of aural-oral skills; the command of writing French; reading and comprehension.

MRS. MARCH *6 credits*

French 201. *Literature.* The study of selected works representative of the major periods of French literature, from the Middle Ages to the present. The course combines study of the literature with an opportunity to improve listening and speaking ability.

DR. AFFRON *6 credits*
for graduate students, *4 credits*

French 202. *Twentieth-Century Literature.* Readings in twentieth-century literature, with emphasis on "explication de texte" for oral work.

MRS. MARCH *6 credits*
for graduate students, *4 credits*

German 101. *Elementary German.* Introductory grammar and composition; emphasis on oral training; reading selections from German sagas and fairy-tales.

MRS. OLDENBURG, MRS. REUTLINGER *6 credits*

German 102. *Intermediate German.* Advanced grammar and composition; introduction to the German literature of the late eighteenth century to the twentieth century (Sturm und Drang — Spät-Romantik), especially in relation to its contribution to the German "Lieder" and other music.

MRS. OLDENBURG *6 credits*

German 201. *Literature.* Reading and discussion of J. Eichendorff *Aus dem Leben eines Taugenichts,* Thomas Mann *Tonio Kröger,* E. T. A. Hoffmann *Don Juan,* E. Mörike *Mozart auf der Reise nach Prag.*

MRS. OLDENBURG *6 credits*
for graduate students, *4 credits*

Italian 101. *Elementary Italian.* This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings.

DR. AFFRON *6 credits*

Italian 102. *Intermediate Italian.* The aim of this class, a continuation of *Italian 101,* is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition.

DR. AFFRON *6 credits*

Italian 201. *Literature.* A study of short masterpieces, from Dante to the present, designed to acquaint the student with the Italian literary and cultural tradition. Emphasis is placed on oral explication and written composition.

DR. AFFRON *6 credits*
for graduate students, *4 credits*

COURSES AT SIMMONS COLLEGE

The provisions of an agreement with Simmons College allow a Conservatory student to elect courses for full credit at Simmons. Such a student must be recommended to the Dean at the New England Conservatory by a departmental chairman. The student will then be referred to the Simmons Dean, who will determine whether the student is qualified to take the course requested.

TUITION AND FEES

It should be noted that the present scale of tuition and fees is made possible only by supplementary income provided by invested endowment, grants, annual gifts, and bequests. Tuition charges cover approximately one-half of the cost of educating each student. In effect, then, every student enjoys "a partial scholarship."

Voluntary gifts from alumni, friends, and parents help bridge this gap between tuition charges and the "cost of education." Gifts and bequests to the New England Conservatory as a non-profit educational institution are tax-deductible items according to law. *(See Bequest Form on page 38)*

UNDERGRADUATE TUITION

per academic year

Bachelor of Music degree	$1250.00
Diploma	950.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

GRADUATE TUITION

per academic year

Master of Music degree	$900.00
Artist's Diploma	500.00-900.00
Additional graduate courses (in class), per credit	60.00
Undergraduate courses (deficiencies), per credit	45.00

The basic tuition charge for an applied music major covers private instruction and a maximum of two courses. In the case of other majors, the tuition covers four courses.

REQUIRED FEES

Registration Fee	$ 5.00
Student Activity Fee	15.00

MISCELLANEOUS FEES AND FINES

charged when applicable

Application Fee	$10.00
Advanced Standing or Make-up Examinations, each	3.00
Late Registration Fine	5.00
Course Change Fee	2.00
Auditing Fee, per course per semester	5.00
Graduation Fee (final year only)	15.00
Copies of Transcript (first copy free)	1.50

The first copy of any subsequent transcript order is $1.50. Additional copies ordered at the same time are $.50 each.

PRACTICE FEES

Practice facilities are provided at the following rates (The sum is for one hour per day, six days per week, per year, unless otherwise noted; rates for single hours are available from the Registrar.):

Room with upright piano	$10.00
Room with grand piano	25.00
Harpsichords	50.00
Percussion rooms (no time limit)	30.00
Organs (no time limit)	100.00
Jordan Hall organ (single hours only)	.50

RENTAL OF INSTRUMENTS

A limited number of orchestral instruments are available for rental to students at these weekly rates:

Violin, Viola	$ .50
Violoncello, Double-bass	.75
Woodwind, Brass	1.25

DORMITORY CHARGES

Room (triple occupancy) and Board	$ 900.00
Room (double occupancy) and Board	1000.00
Room (single occupancy) and Board	1200.00
Medical Fee	50.00

Board includes breakfast and dinner, seven days per week.

FINANCIAL REGULATIONS

ADVANCE DEPOSITS

Undergraduate and graduate applicants are required to make an advance tuition deposit of $50 within two weeks after acceptance. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay a $50 advance tuition deposit for the succeeding year by June 1. This deposit is not refundable.

A deposit of $50 must be submitted with the dormitory reservation. This deposit is not refundable.

TUITION PAYMENTS

One-half of tuition charges and all other fees in full must be paid by September 15. The balance of charges is due on January 15. No refunds are made in the event of withdrawal, suspension, or dismissal.

DORMITORY PAYMENTS

One-half of the charges for room and board must be paid by September 15. The balance of charges is due on January 15. The medical fee, required of all dormitory residents, is payable in full on September 15. Dormitory occupancy may be arranged only for the full academic year of two semesters.

PAYMENT PLANS

Several deferred tuition payment plans are offered by commercial firms. Information regarding one of these, Education Funds, Incorporated (EFI), may be obtained from the Business Manager.

PERSONAL ACCOUNTS

It is suggested that students maintain personal accounts in one of the many commercial banks in the immediate neighborhood of the Conservatory. The Conservatory does not provide facilities for student accounts.

CHECK CASHING

Checks not in excess of $25 will be cashed by the Conservatory Cashier upon the presentation of proper identification. There is a service charge of ten cents per check cashed.

DESCRIPTION OF FEES AND FINES

A *registration fee* of $5 is required of all students in each academic year.

A *student activity fee* of $15 is required of all undergraduate and graduate students. Each student receives a copy of the yearbook and admission to all social activities.

An *application fee* of $10 is required of all undergraduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other fees.

A $3 fee is charged for each examination taken to establish advanced standing or to make up a regular examination.

A *late registration fine* of $5 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A *course change fee* of $2 will be charged for any course change made at the student's option at other than specified registration periods.

A *medical fee* of $50 is charged dormitory residents to cover clinical service by a licensed physician, emergency treatment by a resident nurse, and infirmary care.

SCHOLARSHIPS, SPECIAL AWARDS, LOANS

Scholarship awards are made on the basis of high academic achievement, musical potential, good moral character, and financial need. A scholarship is normally awarded for the academic year. Students may re-apply for each succeeding year. In order to receive or retain a scholarship the student must pass the promotional audition, be recommended by the major teacher, and must maintain a better than average record.

The New England Conservatory is a participant in the College Scholarship Service. Parents of all new students who apply for scholarships are expected to fill out the Parent's Confidential Statement and send it to the College Scholarship Service, Box 176, Princeton, New Jersey, before May 15.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory undertakes.

Graduate students may also apply for graduate assistantships in certain fields.

(See page 38)

SCHOLARSHIP FUNDS

Carl Baermann Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Kate E. Blanchard Scholarship
Edwin Perkins Brown Scholarship
Florence E. Brown Scholarship
Harriet Tilden Brown Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship
Chase Scholarship
F. Lyman Clark Scholarship
Alice Robbins Cole Fund
Converse Scholarships
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarships
Robert G. Dodge Scholarship
Ellen B. Doe Scholarship
Henry Morton Dunham Fund
Henry T. and Mary W. Dunham Scholarship
Emma Eames Scholarship
Arthur F. Estabrook Scholarship
Mrs. Arthur F. Estabrook Scholarship
Maria A. Evans Scholarship
Arthur Foote Scholarship
Fanny Elizabeth French Scholarship
Frances Phetteplace Fry Scholarship
Clara E. Getman Scholarship
Wallace Goodrich Scholarship
Lucinda Gould Scholarship
Mary Frothingham Hooper Scholarship Fund
John Collins Hurley Scholarship
George B. Hyde Scholarship
Elma Igelmann Scholarship Fund
Rebecca Jackson Scholarship
Hattie M. Jacobs Scholarship
Julia Klumpke Scholarship Fund
W. H. Langshaw Scholarship
Doris M. Lehmann Memorial Scholarship Fund
Nettie E. Lentz Scholarship
Agnes M. Lindsay Scholarship
John Ellerton Lodge Scholarship Fund
Anna M. Mason Scholarship
Elizabeth Henshaw Metcalf Memorial Fund
Mildred Miller Scholarship
Oliver W. Mink Piano Fund
Mrs. Oliver W. Mink Fund

(continued)

SCHOLARSHIP FUNDS *(continued)*

Mary C. Morrison Scholarship
George H. Munroe Fund
Elsie and Walter W. Naumburg Scholarship
New England Conservatory Alumni Association Memorial Scholarship
Blanche B. Parker Fund
Katharine H. Parker Scholarship
Phi Mu Alpha Sinfonia Scholarship
Marion S. Potter Scholarship
Clara Kathleen Rogers Scholarship
Florence C. Rowe Scholarship Fund
Rebecca F. Sampson Scholarship
Jesus Maria Sanroma Scholarship
George Saunders Memorial Scholarship
Edmund H. Sears Memorial Scholarship
Southwick Scholarship
Alden Speare Scholarship
Ruth Amelia Squire Memorial Fund
Helen O. Storrow Fund
Marie Sundelius Scholarship
Elizabeth Louise Walker Scholarship Fund
Charles Warren Scholarship Fund
Leo Weidhorn Scholarship
Weston Country Evening Concert Series Scholarship Fund
Weston-Metropolitan Hammond Organ Club, Inc. Scholarship Fund
Weyerhaeuser Scholarship
Amasa J. Whiting Scholarship
Jennie S. Woodman Scholarship

FORM OF BEQUEST

Date .....

I give, devise, bequeath the sum of ..... dollars ($ 000) to the New England Conservatory of Music (a Massachusetts corporation of Boston, Massachusetts) to be used for its corporate purposes.

Signed .....

Address .....

.....

Please return to: President's Office
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115

SPECIAL AWARDS

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

GRADUATE AWARD

Faculty Council Citation. The Faculty Council Citation is an award made by the Council to a graduate student who has maintained an exceptional record and has shown superior qualities of scholarship. This award was initiated at the Commencement Exercises in June, 1964, and may not necessarily be awarded annually.

FACULTY AWARDS

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

LOANS

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.

The Eben Tourjee Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule. Applications should be made to the Director of Alumni Relations.

Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic re-payment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in both May and January. Application blanks may be obtained from the office of the Dean of the Undergraduate Division.

National Defense Student Loan Program. The New England Conservatory participates in the National Defense Student Loan Program. Information and application blanks may be obtained by writing to the appropriate academic office.

HEALTH INSURANCE PLAN

An optional insurance plan providing sickness and accident benefits is available to all Conservatory students. The insurance covers a twelve-month period and provides up to $500.00 in benefits for each accident; sickness payments are made on a prearranged schedule. The premium of $20.00 is payable by September 15. Questions about participation in the insurance plan should be directed to the Business Manager.

MEDICAL SERVICE FOR DORMITORY RESIDENTS

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. In addition, the Conservatory has arranged with a group of physicians for 24-hour-per-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times per week. Emergency hospital treatment is available at the Emergency Ward of the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.

Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

PI KAPPA LAMBDA

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all performers returning for graduate study.

COMPOSERS' FORUMS

Monthly during the academic year, student composers at the Conservatory present workshop performances of original works at Composers' Forums. Composition students, faculty members, and other members of the Conservatory community attend these sessions, at which each new composition is analyzed and discussed. The student composers in attendance, as well as those whose works are performed, consider the Composers' Forums a valuable educational experience.

RADIO AND TELEVISION

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Stations WGBH-FM and WGBH-TV (Channel 2). On television, the Conservatory presents its faculty and students in various forms of musical performance monthly during the academic year. Weekly radio broadcasts of full-length concerts by student and faculty ensembles and by the performing organizations are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WHRB-FM in Cambridge, WBAI-FM in New York City, WAMU-FM in Washington, D.C., WUHY-FM in Philadelphia, and CJRT-FM in Toronto.

PLACEMENT BUREAU

The Placement Bureau provides for graduating students and alumni a wide variety of opportunities for professional positions throughout the country. Especially successful has been the placement of musicians in public and private schools and in symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education and experience. These credentials are kept on permanent file and are available to support future applications for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras, and choruses, as well as other forms of employment.

SUMMER SCHOOL

The New England Conservatory has an eight-week summer school which offers opportunity for class and private study. For full information about summer instruction, write Director of Admissions.

PREPARATORY SCHOOL

The New England Conservatory offers class and private instruction for young people through its Preparatory School. The Conservatory offers similar instruction for adults who are not pursuing degree or diploma programs. For full information, write to the Director of the Preparatory School.

GRADE SYSTEM

Grades, based on regular class work, examinations, and attendance, are recorded in every subject at the end of each semester.

A	Excellent				
B	Good	**D**	Poor, but passing	**WP**	Withdrew Passing
C	Satisfactory	**E**	Failure	**WF**	Withdrew Failing

INC Final examination not taken; grade becomes E unless work is made up within the first six weeks of the next semester in which the student is registered.

Members of performing organizations are graded S (Satisfactory) or U (Unsatisfactory), except that in cases of exceptional merit, the grade of A (Excellent) may be given.

(To earn credit, graduate courses must be completed with a grade of A or B. Both semesters of full-year graduate courses must be taken. The final grade in these courses is a cumulative grade for the year.)

HONORS

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person achieving the highest average

Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

(A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned.)

DEAN'S LIST

Students who earn A or B in all subjects in a given semester are placed on the Dean's List.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When in the opinion of any faculty member a student's attendance is unsatisfactory, the Dean will take appropriate action. Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time. Normally, no excuses from classes or lessons will be granted for reasons other than illness; however, exceptions may be made by the Dean in cases of emergency.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event it is, a permanent grade (WP or WF) will be recorded.

Practice facilities may be used only with clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.

BOARD OF TRUSTEES

EXECUTIVE COMMITTEE

Sherwin C. Badger, *Chairman*
David C. Crockett, *Vice-Chairman*
Mrs. Brooks Potter, *Vice-Chairman*
G. Wallace Woodworth, *Vice-Chairman*
Robert J. Sullivan, *Treasurer*
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Francis W. Hatch, Jr.
Mrs. Albert B. Hunt
Edward F. MacNichol
Mrs. Ross A. McFarland
Thomas D. Perry, Jr.
Nathan B. Talbot
Wm. Bradford Trafford

1965	A. Howard Abell	David C. Crockett	Mrs. Laurence M. Lombard
	Sherwin C. Badger	Miss Mabel Daniels	Mrs. Edwin N. Ohl
	Mrs. Bart W. Baird	F. Murray Forbes, Jr.	Mrs. John D. Rockefeller, Jr.
	John W. Bryant	Francis W. Hatch, Jr.	Richard A. Spindler
	Joseph A. Coletti	Mrs. Hollis Hunnewell	Mrs. Carl A. Weyerhaeuser
1966	Mrs. A. G. Bucklin	Edward F. MacNichol	J. Gregory Smith
	Mrs. Henry F. Colt	John R. McLane	George L. Stout
	John G. Cushman	Mrs. Guido Perera	Mrs. Byron G. Tosi
	Francis W. Hatch	George L. Powell	Wm. Bradford Trafford
		Edward P. Richardson, Jr.	
1967	Mrs. Hugh Carney	Harrison Keller	Perry T. Rathbone
	Robert E. Gregg	Mrs. John P. Monks	Paul C. Reardon
	Mrs. Aldus C. Higgins	Mrs. Julius C. Morse	Nathan B. Talbot
	Mrs. Albert B. Hunt	Thomas D. Perry, Jr.	James L. Terry
1968	William T. Aldrich	Ford H. Cooper	Mrs. Brooks Potter
	Talcott M. Banks	John H. Funk	Mrs. H. S. Payson Rowe
	Mrs. Robert P. Booth	David H. Howie	Robert J. Sullivan
	George R. Brown	Reuben L. Lurie	Mrs. Albert C. Titcomb
	Henry B. Cabot	Mrs. Ross A. McFarland	G. Wallace Woodworth
		Vincent Morgan	

Term of office expires at Annual Meeting in the calendar year indicated.

For one year: Donald S. March, representing the Alumni Association.

FACULTY BIOGRAPHIES

MIRELLA JONA AFFRON B.A. (Mt. Holyoke), Ph.D. (Yale University). Faculty, Yale University, 1959-61.

JEAN POOLE ALDERMAN B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barère, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England.

ALBERT YVES BERNARD LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon String Quartet (Boston), Boston Chamber Orchestra, Zimbler Sinfonietta. First viola, Esplanade Orchestra (Boston), 1929-54. Member, Boston Symphony Orchestra.

ROBERT BRINK Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolffers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker Duo. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

MARY ELINOR BROWN B.S. (Boston University), M.A. (Radcliffe). Phi Beta Kappa. Fullbright Scholar 1952-53. Instructor, Wheaton College. Lecturer, Boston Museum of Fine Arts.

RICHARD BURGIN Artist's Diploma (Imperial Conservatory of St. Petersburg). Violin with Isadore Lotte, Joseph Joachim, Leopold Auer. Concertmaster, Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway, Denmark. Former Concertmaster, Boston Symphony Orchestra. Head of Orchestral Dept., Berkshire Music Center. Associate Conductor, Boston Symphony Orchestra.

ALICE CANADAY A.B. (Smith College), B.Mus., M.Mus. (Yale), University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Hans Gal. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N. Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961-62.

GINO CIOFFI Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

WALTER H. CLARK, JR. B.A. (Swarthmore College), A.M.T. (Harvard University).

ROBERT COGAN B.M. with distinction, M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant, 1958-60. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U. S. section, International Society for Contemporary Music, 1964-67.

ANDRE COME Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957.

FRANCIS JUDD COOKE A.B. (Yale), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60, 1962-63. Organist and Choirmaster.

MALCOLM L. CREIGHTON Harvard College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

LORNA COOKE deVARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bas. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of Eastern high school, preparatory school, and college choral festivals.

DORIOT ANTHONY DWYER Mus.B. (Eastman School of Music), Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

DANIEL R. ELLER B.M. with highest honors, M.M. (University of Illinois). Composition with Gordon Binkerd. Piano with Soulima Stravinsky. Instructor of Music, Pomona College, 1954-57. Assistant Professor of Music, Cornell University, 1957-62. Pianist, Cornell University Trio, 1957-62. Assistant Professor of Music, San Francisco State College, 1963-64.

JULES ESKIN Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

JOHN FESPERMAN B.S. (Davidson College), B.Mus. (Yale University School of Music), Certificate in Harpsichord, (Mozarteum Zomerakademie), M.M. (N.E.C.), 1960. Harpsichord and organ with Gustav Leonhardt, Robert Noehren. Theory with Paul Hindemith. Bach repertoire with Ralph Kirkpatrick. Organ design with D. A. Flentrop. Fulbright Scholar, Amsterdam Conservatory, 1955-56. Recitals in Germany, Switzerland, Netherlands, United States; lectures on organ design. Author, *The Organ as Musical Medium.*

BURTON FINE B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

EVERETT FIRTH B.M., honors with distinction (N.E.C.), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and Head of Percussion Section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chamber Players.

WILLIAM M. GIBSON Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra.

HOWARD GODING Diploma, Soloist's Diploma (N.E.C.). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

GERARD J. GOGUEN B.M. (N.E.C.). Trumpet with Georges Mager. Principal trumpet, Central Florida Symphony. Member Boston Symphony Orchestra since 1952.

BORIS GOLDOVSKY Artist's Diploma with high honors (Liszt Academy of Music, Budapest), Diploma (Curtis Institute of Music). Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnányi. Concert tours and appearances with orchestras in Europe. Operatic direction in Philadelphia and Çleveland. Head of Opera School, Berkshire Muic Center (Tanglewood), 1946-61. Founder and Artistic Director, Goldovsky Opera Theater and Goldovsky Opera Institute, New York City. Master of Ceremonies, Opera News of the Air, 1946-60. Director of Opera Workshops throughout the United States. Lectures and concert tours.

RALPH L. GOMBERG Curtis Institute of Music. Oboe with Marcel Tabateau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949.

UTA GRAF Graduate, staatlich gepruefte Privatmusiklehrerin, Gesang. Voice with Ria Ginster, Helene Schlusnus, Gibner King, Margarita Mayer. Drama with Charlotte Busch-Gadski, Anna Bahr-Mildenburg. Coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva, Felix Popper. Piano with George Kuhlmann. Faculty, Vassar College, 1949; Pennsylvania College for Women, 1953. Artist in residence, Aspen Music School, 1950. Member, Düsseldorf, Aachen, Köln opera houses, San Francisco Opera Company, Royal Opera Covent Garden, Netherlandsche Opera. Operatic, recital and concert appearances in Europe, United States, Canada, South America. Recordings.

LEE SANFORD HALPRIN A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61.

YUKO HAYASHI Graduate, Tokyo Conservatory of Music, Tokyo University of Arts. B.M. with honors, M.M., Artist's Diploma (N.E.C.). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing. Harpsichord with Margaret Mason, Gustav Leonhardt. Faculty, Feris Seminary (Japan). Recitals and radio appearances in Japan. Organist in N.H.K. Symphony Orchestra (Japan). Organ recitalist and church organist.

JAMES HOFFMANN B.M. (N.E.C.), M.M. (Yale University), D.M.A. (University of Illinois). Faculty, Oberlin College, 1959-62; San Jose State College, 1963-64.

JOHN A. HOLMES B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimbler Sinfonietta, 1957. Member, Boston Symphony Orchestra, since 1946.

HOMER HUMPHREY Emeritus

PERCY F. HUNT Emeritus

JANET IRVING Barnard College; B.S. in Music Education (Columbia University). Member, Columbia University Choir; Dessoff Choir under Margarete Dessoff. Voice with Frantz Proschowski, Madame Cecille Gilly (Paris), Prof. Jacques Struckgöld, Signora Toti Dal Monte (Italy). Master classes in French repertoire with Dame Maggy Teyte. Coaching with Mary Garden, Peter Gellhorn, George Reeves. Recitals, broadcasts, and symphony concert appearances as soloist in Europe and South Africa. Faculty, Longy School of Music, 1962-64.

FREDERICK JAGEL Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States.

RICHARD KAPUSCINSKI Graduate of Curtis Institute of Music. Cello with Leonard Rose and Felix Salmond. Former member, Cleveland Orchestra, Baltimore Symphony, La Salle Quartet. Former head, cello department, Peabody Conservatory. Member, Boston Symphony Orchestra, since 1960; originating member, Boston Arts Quartet and Gabrielli Trio.

HELEN KEANEY B.M. (N.E.C.). Piano with Frederic Tillotson, Boris Goldovsky. Harpsichord with Margaret Mason, Daniel Pinkham. Harmony with Nadia Boulanger. Counterpoint with Everett Helm, Francis Judd Cooke. Solfege Pedagogy with Minna F. Holl. Former faculty member, Longy School, Boston Music School, Brookline Music School.

PAUL F. KEANEY Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937.

ALFRED KRIPS Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946. Concertmaster, Boston Pops Orchestra.

MIREILLE LALLEMAND Licence d'Anglais (Universite d'Aix-Marseille), Diplome Superieur de Bibliothecaire (Universite de Paris).

EUGENE LEHNER Graduate, Royal Conservatory of Music, Budapest. Violin with Jeno Hubay. Composition with Zoltán Kodály. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Member, Boston Arts Quartet. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University.

ANNA S. LOTHIAN *Emeritus*

TAMAR MARCH B.A. (Brooklyn College), M.A. (Harvard), Diplôme (Cité Club Universitaire de Paris). Woodrow Wilson Fellow. Phi Beta Kappa. Member, Pi Delta Phi (Société d'honneur française). Instructor of French, St. Paul's College, Lawrenceville, Virginia. Member, Alliance Francaise.

LESLIE MARTIN Cornish School of Music, Seattle, Wash.; University of Washington; American Conservatory, Chicago. Faculty, University of Washington, 1947-57. Extensive studio and jazz experience, N.B.C. Hollywood: Jan Garber, Skinnay Ennis, Ted Weems, and Gene Krupa Orchestras. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Principal contrabass, orchestra and opera. Berkshire Music Center, 1950. Member, Boston Symphony Orchestra, since 1957.

MARGARET C. MASON *Emeritus*

ROSARIO MAZZEO Inventor of Mazzeo System clarinet. Boston Symphony Orchestra member since 1933; Personnel Manager since 1942. Faculty, Berkshire Music Center, since 1940. Lectured at Har-

vard, M.I.T., Columbia, Eastman School of Music, Curtis Institute, the Universities of Syracuse, Ohio, Illinois, Michigan, and others. Founder and Past Director of Boston Chamber Music Society.

RUTH CAPERS McKAY A.B. (Wheaton College), A.M., Ph.D. (University of Pennsylvania), Bennett Fellow in English, University of Pennsylvania. Phi Beta Kappa. Faculty, English Departments, Wheaton, Radcliffe, and Smith Colleges. Member, Board of Trustees, Wheaton College, Woodrow Wilson Fellowship Selection Committee.

CARL McKINLEY *Emeritus*

JOYCE MEKEEL Paris Conservatory; B.M., M.M. (Yale University School of Music). Study with Nadia Boulanger and Ralph Kirkpatrick. Compositions performed at Louisville Festival of Contemporary Music; New Dimensions in Music, Seattle; universities and radio stations. Composed music for productions of the MacCarter Theater Company, Princeton, 1961-64. Recipient of Ingram-Merrill grant in composition, 1964.

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma, B.M. (N.E.C.). Voice with Charles Adams White, Rulon Robison, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Martzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York.

GEORGES E. MOLEUX Diploma, first prizes in contrabass and clarinet (Paris Conservatoire). Contrabass with Ed. Nanny. Clarinet with P. Minart, H. Paradis, Aug. Perrier. Faculty, Berkshire Music Center, since 1940. Contrabass soloist, Concerts Classiques of Monte Carlo. Clarinet soloist, Opera of Monte Carlo. Principal contrabass, Concerts Pasdeloup, Paris. Officier, d'Academie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Recordings. Double-bass recitals in Europe and U.S.A. Jury-member, The National Conservatory, Paris, and The Conservatory of Music, Montreal, Canada.

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (N.E.C.). Piano with Richard Stevens, Harold Bauer; Nadia Boulanger, Lazare Levy (Paris); Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

CATHERINE A. NADON B.M. with highest honors (N.E.C.). Recipient of Chadwick Medal. Voice with Gladys Miller. Supervisor of Vocal Music, Gardner, Mass. Public Schools, 1962-64.

JOHANNA H. OLDENBURG University of Hamburg, University of Munich. Translator for the U.S. Government. Faculty, Northeastern University and Emmanuel College.

ERNST PANENKA Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS N.E.C. Flute with Georges Laurent. Member of Boston Symphony Orchestra since 1937. Solo flutist of Boston Pops Orchestra since 1937. Soloist, Zimbler Sinfonietta, Central and South America; Cambridge Society for Early Music. Member, Berkshire Woodwind Ensemble. Faculty, Boston University, Longy School of Music, Boston Conservatory of Music.

LOUISE CAME PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Former member of Boston Symphony and Boston Pops Orchestra. Faculty, Wellesley College, Boston Conservatory of Music.

DAVID S. PERRY B.A., M.A. (Columbia University). Former faculty member, Columbia University, Hamilton College. Assistant Professor, Simmons College, 1962- .

THOMAS PHILIPS A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino and Herbert Mayer. Fulbright Scholar, Akademie für Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, Goldovsky Opera Theater. Director of Music and Dramatics, Browne and Nichols School. Director, Hingham Choral Society. Production Manager, Carousel Theatre.

DANIEL PINKHAM A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions

include *Violin Concerto, Piano Concertino,* cantatas, choral pieces, chamber works, film scores, two symphonies, *Christmas Cantata, Easter Cantata, Requiem, Catacoustical Measures.*

RUTH POSSELT Violin with Ondricek, Enesco, Thibaud. Debut in Carnegie Hall; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and United States. Member, Bel Arte Trio. Faculty, Berkshire Music Center, since 1950; Wellesley College, since 1952. Recordings.

RALPH POTTLE, JR. B.Mus., B.A. (Southeastern Louisiana College), M.M. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra.

FREDERIK PRAUSNITZ Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1961. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Seventeen tours of Europe since 1957; guest conductor for the BBC with London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, English Chamber Orchestra, and BBC Welsh Orchestra; Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestra of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959 and 1963; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstantz Festival, Brussels World Fair in 1958. Columbia and Epic recordings.

BARBARA ANNE REUTLINGER Teacher's College, Hofheim in Taunus, Germany; Harvard University Summer School; Boston University. Former faculty member, Language Research, Inc. (Harvard University), Boston Center for Adult Education.

MATTHEW RUGGIERO New School of Music, Philadelphia; Graduate, Curtis Institute. Study with Ferdinande Del Negro and Marcel Tabateau. Bassoon soloist, Marlboro Music Festival. Former member, National Symphony Orchestra. Member, Boston Symphony Orchestra.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnányi. Composition with Zoltán Kodály and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every intermezzo, capriccio, and rhapsody. Videotaped four programs of the same works for the National Educational Television Network.

HERBERT H. SILVERMAN B.M. (N.E.C.), Ed.M. (Harvard), Ed.D. (Boston University). Studied with Hugo Leichtentritt, Louis Kloepfel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R. I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals. Conductor and Adjudicator, state and New England festivals.

JOSEPH SILVERSTEIN Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prizewinner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumburg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

DONALD SMITH Diploma, M.M. (N.E.C.). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Graduate work with Karl Geiringer and Hugo Norden at Boston University. Faculty, Lowell State College. Church organist and choir director.

KILTON VINAL SMITH N.E.C. Study with Jacob Raichman and Louis Kloepfel. Member, Boston Symphony Orchestra, since 1934.

WARREN STOREY SMITH *Emeritus*

LOUIS SPEYER Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Music Coordinator, Music Center, Tanglewood.

JAMES STAGLIANO Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946.

WILLIAM TESSON Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (N.E.C.). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Conducting with Attilio

Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theatre orchestras. Band Director, Wentworth Institute.

FELIX A. VISCUGLIA B.M. (N.E.C.). Clarinet with Rosario Mazzeo. Faculty, Phillips Exeter Academy, 1954-59. Member, Fine Arts Woodwind Quintet. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, the Midwest, and Canada. Assistant Director, Woodwind Music Dept., M.I.T. Music Dept., Wheaton College.

ROGER VOISIN Diploma (College St. Julien), Diploma with first prize in trumpet and solfége (Conservatoire de Musique). Trumpet with René Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

SIMEON M. WADE, JR. B.A. (College of William and Mary), M.A. (Harvard University). Woodrow Wilson Fellow. Phi Beta Kappa.

SHERMAN WALT University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinande Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

LETA F. WHITNEY B.S. (Russell Sage College), B.M. (N.E.C.), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England.

DONALD WILLING Teacher's Certificate, Artist's Diploma, Thomas Prize in Organ-playing (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio, 1948-56. Director of choral activities including Touring Choir, Trinity University, 1951-56. Organ recitals in U.S., Germany, Switzerland, Austria, Haiti.

FELIX WOLFES Piano with Robert Teichmueller. Composition with Max Reger and Hans Pfitzner. Conductor of operas and concerts in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center, 1941-61. Composer of some 150 songs, a number of which have been published, in five volumes (Mercury Music Corporation, New York, 1962-63). Compiler and arranger of *Vieilles Chansons et Rondes Françaises* (Schott, Mainz 1939) under the pseudonym of René Deloup. Arranger of vocal scores of some operas and other works by Hans Pfitzner and Richard Strauss.

GEORGE ZAZOFSKY Curtis Institute. Concertmaster of Curtis Symphony Orchestra under Fritz Reiner. Twice represented New England in Stokowski's All-American Youth Orchestra. Concertmaster and Musical Director of Zimbler Sinfonietta. Soloist with Boston Pops Orchestra. Soloist in Berg *Violin Concerto* with Erich Leinsdorf and Boston Symphony, 1963-64. Member, Boston Symphony Orchestra, since 1941. Member, Boston Symphony String Quartet.

ALFRED ZIGHERA Diploma with first prize (Paris Conservatory). Violincello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet; Stradivarius Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Former assistant principal cellist, Boston Symphony Orchestra, 1925-63.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940, Longy School of Music, 1932-42. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.

THE NEW ENGLAND CONSERVATORY

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THE NEW ENGLAND CONSERVATORY

CALENDAR 1965-1966

FIRST SEMESTER

September 13-18, Monday-Saturday . Orientation Week
September 20, Monday . . . . Academic year begins
October 12, Tuesday . . . . Columbus Day; Holiday
November 1, Thursday . . . Veterans Day; Holiday
November 25, Thursday . Thanksgiving vacation begins
November 29, Monday . . . . . Classes resume
December 18, Saturday . . Christmas vacation begins
January 3, Monday . . . . . Classes resume
January 14, Friday . . First semester instruction ends
January 17, Monday . . . Midyear examinations begin
January 28, Friday . . . . Midyear examinations end

Private lessons scheduled on October 12 and November 11, 25, 26 and 27 will be made up between January 17 and 28.

SECOND SEMESTER

January 31, Monday . . . . Second semester begins
February 22, Tuesday . Washington's Birthday; Holiday
March 26, Saturday . . . . . Spring vacation begins
April 4, Monday . . . . . Classes resume
May 20, Friday . . . . . Last day of instruction
May 23, Monday . . . . . Final examinations begin
May 30, Monday . . . . . Memorial Day; Holiday
May 31, Tuesday . . . . . Final examinations end
June 1, Wednesday . . Auditions for promotion begin
June 10, Friday . . . . . Auditions end
June 11, Saturday . . . . . Alumni Day
June 12, Sunday . . . . . Commencement Day
June 20, Monday . . . . . Summer School begins
July 30, Saturday . . . . . Summer School ends

Private lessons scheduled on February 22 will be made up between May 23 and June 3.

NEW ENGLAND CONSERVATORY OF MUSIC